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THE ROAD TO GEORGE INNESS' STUDIO  
By Samuel Ostrowsky

## An Atmospherist and His Art

By EVELYN MARIE STUART

FROM hills and valleys haunted by the spirit of the earliest American school comes the collection of landscapes now on exhibition at one of the Chicago galleries. When Samuel Ostrowsky chose as his sketching ground the country about Milton-on-the-Hudson, he was indeed upon hallowed ground, for here the great master, George Inness, drew many of his inspirations for noble and beautiful works, and his old studio, now used as a stable, is to be seen in one of the pictures in this exhibition. Reverently the younger artist expressed his keen regret at the dishonor to this former workshop of a great man, contrasting American indifference sadly with the enthusiastic veneration of France,

where such relics of departed genius become National museums.

Imbued with a love of art and a deep reverence for a master artist, Ostrowsky has paid his tribute in a lovely little picture of a winding road at one side of which, toward the background, is to be seen the Innes studio, wherein Ostrowsky relates having found upon the walls scrapings from the master's brush in the true Innes colors.

It was not, however, the mere historic associations that drew the modern man to this spot to paint, but rather an appreciation of the tender beauty of nature along the Hudson which reminded him much of certain portions of rural France. To him, as to most of his



*A SILVERY MORNING ON THE HUDSON NEAR MILTON, N. Y.*  
By Samuel Ostrowsky

profession, France is the aesthetic paradise of the world, the cradle of beauty as well as of liberty, for, in its holiday mood toward life, it extends a warm welcome to the young artist and his art.

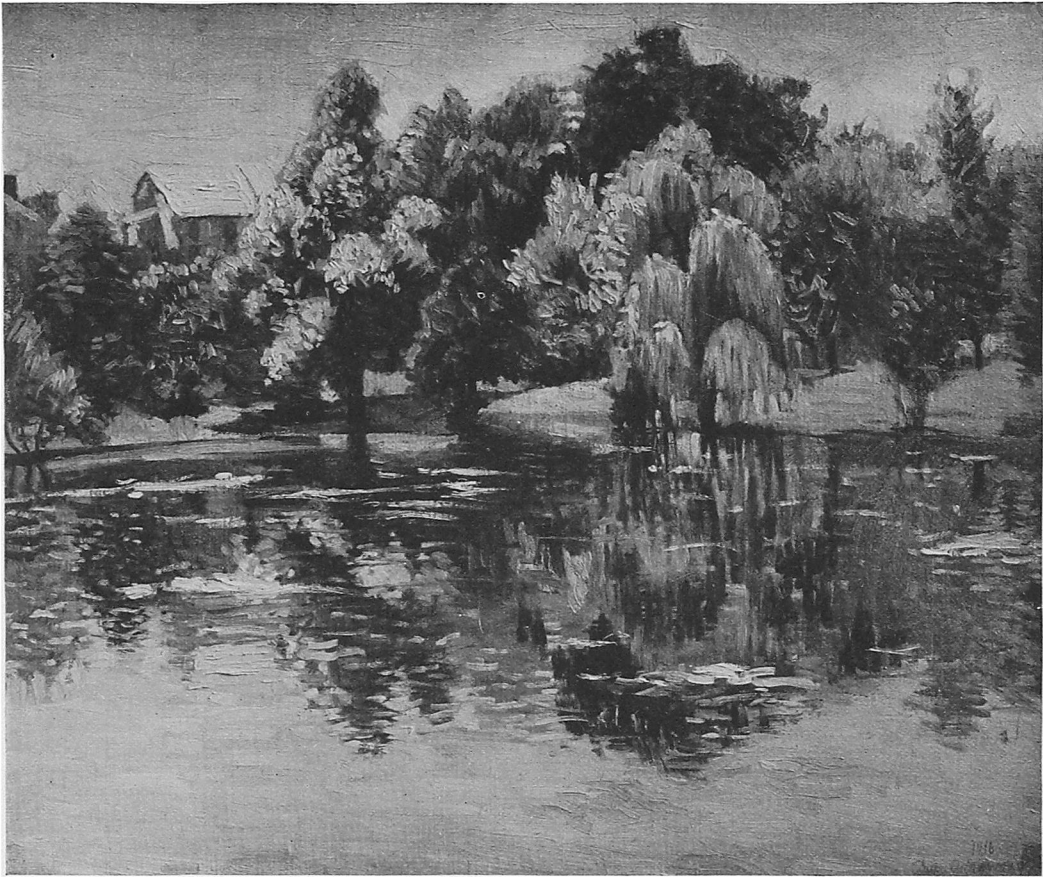
Ostrowsky, though Russian by birth and French by training, may be claimed as a Chicago artist, since he received some of his first artistic direction from the Art Institute. Subsequently he graduated from Julian's Academy in Paris and spent three years in touring and painting in various portions of France.

It is only about a year ago since he returned to America, and his present exhibition consists entirely of works accomplished during the past twelve months. His French studies, including the salon pictures, will be seen here at a private exhibition during the winter months. Fortunately, he chose for his sketch-

ing ground in France some of the very spots on the Marne that have since been devastated by the Germans. Therefore, his next exhibition will present to the world a record of beauty that is perhaps forever lost.

This is an event to be anticipated with pleasant expectation, for Ostrowsky is sincerely in tune with the sentiments of the great French impressionistic school. A confessed admirer of Sisley and Claude Monet, the influence of this admiration is to be detected in his work. Nevertheless, he has gone a bit beyond impressionism, for he finds his greatest joy in aerial vibrations and would be more correctly classified as an atmospherist.

Ostrowsky, however, is not a man to be engrossed only with the technical or painter's side of his art. He loves Nature tenderly and sincerely and his art is his religion. The de-



*THE NEW HOME AT THE WATER—NEWBURGH, N. Y.*  
By Samuel Ostrowsky

votional feeling permeates his work, even as it did that of Inness, but whereas the latter was essentially a reflective painter, Ostrowsky is an emotional and spontaneous one. A man who tells you that he feels himself to be in church when he paints and mixes his colors sometimes with tears has in his make-up more of the zealous psalmist than the transcendental philosopher. He is naturally of a vital and vigorous type, whose work will ever show intensity of feeling and receptivity of impression, rather than profundity of thought.

There is much life in Ostrowsky's work: it is vibrant and sparkling. His pictures live, and looking at them, one feels oneself to be a part of this life of nature. A worshiper of Nature's beauty and tenderness, he gives us snatches of her gentle harmonies that make us feel the smallness of worldly worries, that

invite us forth among the leaves and the grasses to enjoy with the birds the freedom of life and song.

His colors are ever in accord with Nature's moods. Thus "On the Road Before the Storm" with its deep green and ominous greys is in strong contrast to his lighter spring and summer studies of woodland and stream. Comparing this with "Springtime on the Hudson," radiant in the vernal sunshine, we feel that here indeed is a fine conception of Nature's smiling face. The sun is warm and gentle, and the river is lovely and calm in the tremulous light, while afar off the hills are mantled in the tender green of new growths and the dull red of older ones clinging to bare branches where the leaf buds are beginning to appear.

"Grey Day in May on the Hudson" is a



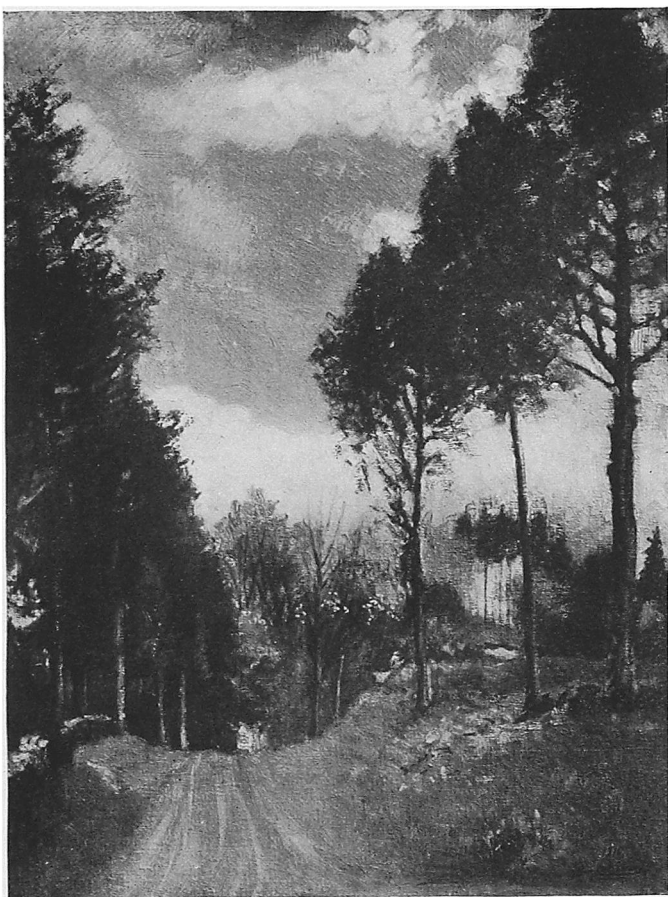
*A GREY DAY IN MAY ON THE HUDSON*  
By Samuel Ostrowsky

spring study of yet another kind. It is cloudy, but warm, with a promise of future bright hours, and a profusion of new spring verdure. One of the most interesting pictures in this exhibition from a technical standpoint is a study of the Hudson after rain. The river is full of fog and the successful handling of the subtle contrast of mist upon the waters is most gracefully achieved. There are tall locust trees in the foreground, with sensitive leaves still adroop from the beating of the rain, while beneath them, amid surroundings of freshly washed leafy boughs, stands the artist's studio and home, where he lives alone, listening to the voices of Nature and birds, as he worked out his inspirations.

"The New House at Newburgh" is a most fascinating study in varying greens, and distinct and differing personalities of trees. To

Ostrowsky every tree possesses its own individuality and he studies their forms with keen observation and ever fresh delight. Painting always outdoors, and abhorring the studio landscape, he gives us ever fresh and vivid impressions with Nature's own variety of charm.

A favorite with the critics in this exhibition is "Silvery Morning on the Hudson," which has been universally admired. It is a theme whose sparkle of ripple and sun has been handled in a masterly and convincing fashion. One feels the very motion of the water, the vibration of the air, the agreeable freshness of the early morning light, and realizes fully what is meant by the term "atmospherist." A study of vibration is indeed essential in art when one reflects that vibration is life itself and that only through vibrations of light and



ON THE ROAD BEFORE  
THE STORM

By Samuel Ostrowsky

air, reacting upon the sense of sight, do we perceive the form and appearance of the world about us.

A very poetic conception in which the greens are most carefully and beautifully treated is entitled "Clouds," and though a small picture, it affords a sweeping view of earth and sky. It is characteristic of Ostrowsky to find beauty in the quiet, gentle country places. The prairies of Illinois invite him with their open fertile fields and homelike aspect. This fall he intends to do some gold and crimson studies of our American autumns, perhaps journeying to the far West, the mountains of the coast.

Though a native of Russia and of strongly Slavic temperament, Ostrowsky is a citizen of the world, speaking the universal language

of beauty. He decries and dislikes the idea of nationalism in art. Belonging to a race of dreamers, he sees from the mountain tops of prophetic imagination the pretentious dawn of a new humanity and world nationalism and feels that with his fellow dreamers he is not living in fancy, but in the future.

Beauty he believes is inherent in every land, when one can leave the cities behind and seek the solitudes of Nature. He has painted with equal enthusiasm in the rural districts of Russia, France and America, and from these solitudes he has brought us bits of bright and joyful observation that bear out his theories delightfully. His is the art of the ethereal. He has caught in landscape what corresponds to the resemblance of physiognomy in portraiture, and we feel that Nature's very spirit is there animating his works.